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ABSTRACT

This plan for guiding arts development was evolved from input obtained through a "Canvas of the People" that involved surveys, public opinion polls, public hearings, constituent working groups, and task forces examining the artistic and cultural needs for arts in South Carolina. The plan includes goals in areas of artist development, arts education, and community development. Priorities or objectives and strategies are given in areas of : (1) Artist Development; (2) Arts Education; (3) Community Development; (4) Cultural Diversity; (5) Audience Development; (6) Communication/ Networking/Information; and (7) Leadership. The document also includes a history of the South Carolina Arts Commission, a list of South Carolina Arts Commissioners, and a "Canvas Citizen Participation" list. (MM)

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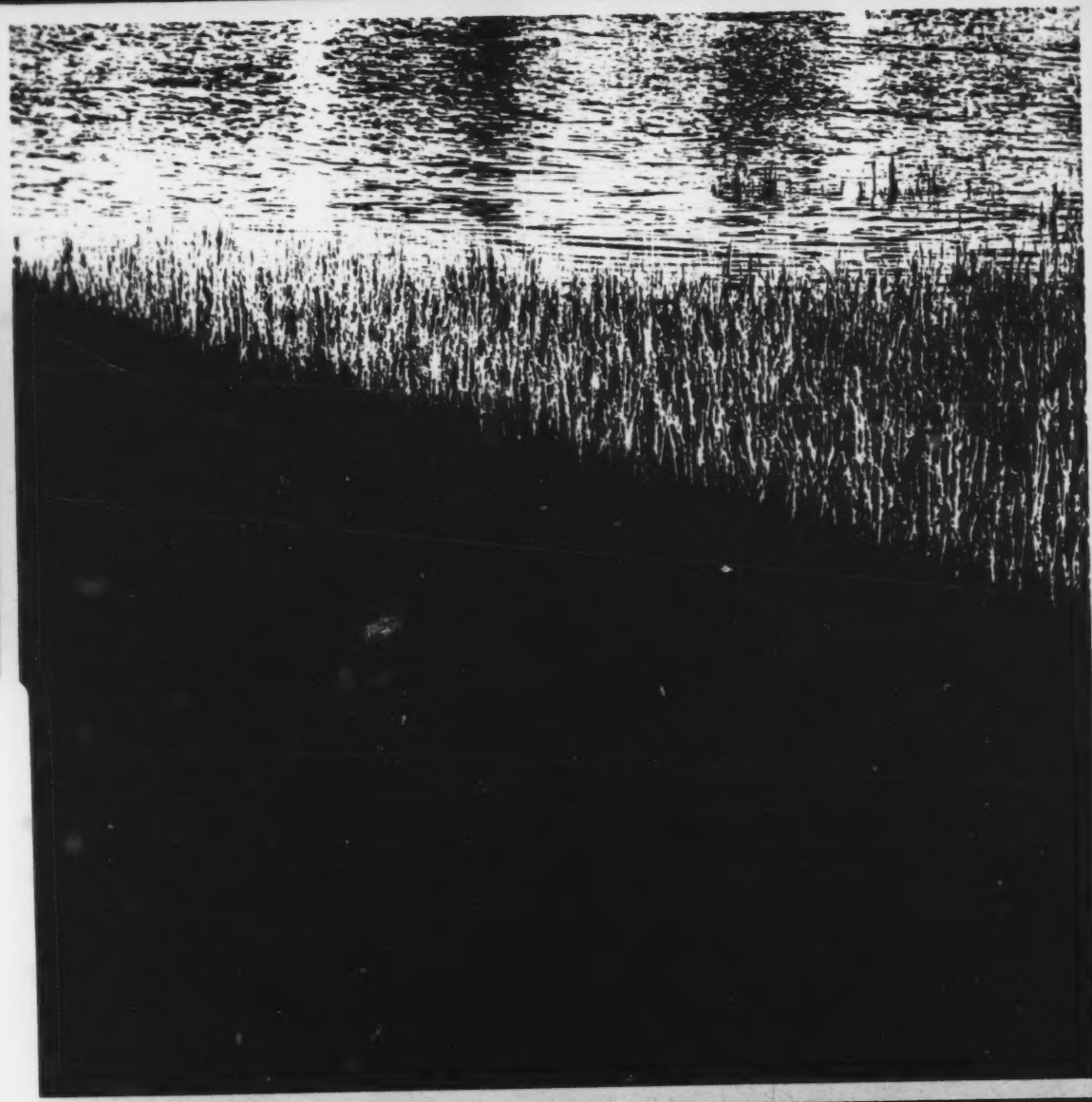

A Ten Year Plan for the Arts in South Carolina 1992 2002

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PREFACE

"It is hereby declared to be the policy of the state [of South Carolina] to join with private patrons and with institutions and professional organizations concerned with the arts to insure that the arts...will continue to grow and play an ever more significant part in the welfare and educational experiences of our citizens. It is further declared that all activities undertaken by the State in carrying out this policy shall be directed toward encouraging and assisting, rather than limiting, the freedom of artistic expression that is essential for the well-being of the arts."

An Act to Create the South Carolina Arts Commission, 1967

Since accepting this legislative mandate in 1967, the South Carolina Arts Commission (SCAC) has labored to increase the importance and presence of the arts in The Palmetto State. On the occasion of SCAC's silver anniversary, it is time to take stock of the past 25 years and also to look ahead 10 years - which takes us to the dawn of a new century. In this last decade of the old century, money for the arts is in short supply as the economy struggles to recover from the longest recession since World War II. This is a 10-year state arts plan. We do not expect all of our goals to be accomplished next week.

A 10-year, comprehensive plan to guide arts development in South Carolina from 1992 until 2002, has evolved from input from hundreds of South Carolinians over the past year. This broad input is the result of the South Carolina Arts Commission's determination to include as many constituents as possible in the long-range planning process.

The process used in formulating the new South Carolina State Arts Plan is called the "'Canvas' of the People," a unique, comprehensive statewide planning process designed to help the Arts Commission assess the needs of its constituents and set priorities for future programming. The 'Canvas' process involves surveys, public opinion polls, public hearings, constituent working groups, and task forces which examine the state's artistic and cultural needs, create visions, set priorities, and develop support for advancing the arts in South Carolina.

The 1992 'Canvas' used to formulate the new 10-year plan is the fourth 'Canvas' conducted by SCAC. Previous 'Canvases' were conducted in 1980, 1984, and 1987. Numerous priorities identified in those earlier 'canvases' are already realities, including the much-praised Arts in the Basic Curriculum (ABC) Plan, the Rural Arts Program, the Artist Development Program, the Challenge Grant Program, and developing South Carolina as a second home for Dan Wagoner and Dancers, an internationally-acclaimed modern dance company from New York.

The Arts Commission has also advocated and supported other significant initiatives that have advanced the arts in South Carolina, including establishing the Joint Legislative Committee on Cultural Affairs; reactivating the South Carolina Arts Foundation to stimulate business support of the arts; establishing the Spoleto Festival and the Governor's School for the Arts; establishing the South Carolina State Museum with its art exhibition space and also the South Carolina Film Office; creating performing arts centers in Columbia and Greenville; and launching the Artistically Gifted and Talented Program under the Education Improvement Act and also the Target 2000 Arts Education grants.

Based on priorities identified in the 1987 'Canvas,' the Arts Commission began to build coalitions with other state agencies and organizations to help make priorities become realities. Over the past four years, three long-range plans have been developed as a result of these partnerships: (1) the Arts in the Basic Curriculum Program (ABC Plan) - to incorporate the arts as a basic compo-

"Arts are not an ornament. They are life itself."

Carol McGinnis Kay
Dean, College of Humanities and Social Sciences - University of South Carolina

"This plan represents the collaborative work of 500 South Carolinians committed to the arts."

Betsy Terry
Chairman, South Carolina Arts Commission

nent in the state's education curriculum; (2) Cultural Visions for Rural Communities - to develop a comprehensive action plan for cultural development in rural South Carolina; and (3) a Design Arts Plan - to design more livable communities, restore the landscape, create a "sense of place," and improve design excellence in South Carolina. A fourth project, to develop a folk arts initiative and preservation plan, is currently under way.

These four plans (all part of the new 10-year plan) and their resulting coalitions created an environment of collaboration upon which the 1992 "'Canvas' of the People" was developed.

This latest 'Canvas' began with the gathering of preliminary research data through a needs assessment and an "environmental scan" of external factors that are expected to have an impact on the arts; a phone survey of the general public; questionnaires sent to arts organizations, artists, and community organizations, and one-on-one interviews with 30 business, government, education, and community leaders in the state.

This preliminary research was used as a basis for discussions at three public meetings held in August 1991 in Spartanburg, Florence, and Charleston. In addition, statewide public forums were held August 16th and 17th in Columbia to discuss 10 specific interest areas, namely, arts councils, cultural diversity, presenters, media arts, music, theatre, dance, visual arts, crafts, and literature.

Suggestions emanating from those sessions were passed onto 12 expert Working Groups formed to (1) assess the needs of the interest areas detailed above; (2) develop a vision of where these areas should be 10 years from now; and (3) design strategies to get us there. These working groups met for two (or occasionally, three) all-day sessions in September, October, and November 1991 to fulfill these charges.

In July 1991 (and again in December) a 30-person Steering Committee, composed of representatives of the 12 Working Groups and Members-at-Large, met to review the work of the SCAC staff and the Working Groups, and to decide which goals and objectives the SCAC would adopt for the next 10 years. In November 1991, SCAC staffers identified common themes, objectives, and strategies. A third session of the Steering Committee was held on January 8, 1992, to discuss strategies for implementing the objectives and approve a draft plan.

The nine members of the South Carolina Arts Commission met January 17, 1992, to review the draft plan. About 500 arts activists across the state also read the plan and were invited to comment on it.

A sneak preview of the proposed plan was presented at the 5th Annual Statewide Conference of the Arts in Columbia on February 18 and 19, 1992.

The new 10-year South Carolina State Arts Plan is a comprehensive one that includes priorities (called "Objectives") and ways of making those objectives happen (called "Strategies"). The Goals, Objectives, and Strategies of the plan will serve as the foundation for the development of SCAC's Annual Work Plan, Arts Programs, State Appropriations, Requests and Grant Proposals. The SCAC will monitor the plan annually with assistance from organizations and individuals who helped formulate the plan.

The South Carolina Arts Commission invites these partners - federal, state, and local government agencies, artists, arts organizations, businesses, schools, and individuals - to join us to make the plan happen. This is truly an arts plan for everyone, evolving from input from everyone.

VISION FOR THE ARTS IN SOUTH CAROLINA IN THE 21ST CENTURY

"Strategic planning is worthless – unless there is first a strategic vision."

John Naisbitt, Megatrends

As management expert John Naisbitt suggests, all good plans are based on worthwhile visions. Our new 10-year state arts plan is based on a vision created by the South Carolinians who participated in the Arts Commission's most recent "'Canvas' of the People."

The word "vision" sometimes suggests a dream or fantasy. But that is not the case here. The Arts Commission's previous long-range plans for the arts and culture in South Carolina were also based on visions - many of which have become realities.

So what is the vision of where the arts and culture should be in South Carolina 10 years from now? What we do in the next decade lays the groundwork for the new century dawning just eight years from now.

In the next century, we envision a state where the arts are an essential part of everyday life, where the arts are considered a basic component of education, where South Carolinians recognize and honor the entire range of cultural and artistic expression, where the level of artistic and cultural activities is a major factor in whether a new company locates here.

In the next century, we envision a state where the arts are fully integrated into society, including economic development strategies, health and social services, education, tourism, and government; where state and local economic development agencies understand the importance of the arts and culture in attracting investment to their communities; where a wide range of people have the necessary skills to obtain funding for a variety of projects.

In the next century, we envision a state where the artist is universally recognized as an integral part of society; where artistic quality is taken for granted; where artists feel a sense of community, rather than isolation; where a stable social and economic environment exists for the arts; where comprehensive arts legislation is in place that gives adequate protection to this constituency.

In the next century, we envision a state where arts organizations are culturally and ethnically representative of the state; where cultural opportunities are available to all South Carolinians - whether they live in large cities or tiny hamlets; where all students have equal exposure to the arts - and equal opportunity to participate.

And in the next century, we envision a state where audiences appreciate new, emerging cultural forms; where the public is excited about new works in all cultural disciplines; where children's contributions to the arts community are recognized and included in the community of artists; where a vital, risk-taking arts community lives productively and produces its fruits without censorship or political pressure; where South Carolina is a national leader in arts education, resulting in a higher quality of education for all students; and where the South Carolina Arts Commission is an even stronger public voice for the advancement of the arts in the state.

By means of the "Canvas" process, over 500 South Carolinians have crafted this vision that was endorsed, in turn, by the South Carolina Arts Commission. These South Carolinians believe that the arts and culture are a vital part of our daily lives, and so they will collaborate - individually and organizationally - to make this vision happen. Citizens, government, business, education, artists, arts organizations: all will work as one, and eventually, this vision will become reality - as have earlier visions. For as Henry James wrote in 1915: "It is art that makes life, makes interest, makes importance...and I know of no substitute whatever for the force and beauty of its process."

"I look forward to the day when all of our districts across the state will consider the arts important enough to make them a basic part of the curriculum."

Governor Carroll Campbell
Verner Awards, May 8, 1990

Goals of the South Carolina Arts Commission

Artist Development

Encourage, nurture, and support the artistic growth and personal and economic well-being of South Carolina artists.

Arts Education

Establish the arts as an integral part of South Carolina's educational systems and the lifelong learning process of our citizens.

Community Development

Stimulate the development of South Carolina's culturally-diverse arts resources and organizations and promote creative partnerships to improve the quality of our lives, preserve our cultural heritage, and enhance our economic growth.

'CANVAS' OBJECTIVES

The 1992 "'Canvas' of the People" identified 25 priorities ("objectives") that should be met, ideally over the next 10 years. These objectives have been classified into seven categories: Artist Development, Arts Education, Community Arts Development, Cultural Diversity, Audience Development, Communication/Networking/Information, and Leadership. The SCAC's annual plans and programs between 1992 and 2002 will be based on these policy objectives, as defined by the people of South Carolina who participated in the 'Canvas.'

These objectives have not been grouped under the plan's goals because many objectives contribute to more than one goal. The interweaving of objectives, we believe, is one of the strengths of this plan.

ARTIST DEVELOPMENT

Artists must sell their work if they are to continue their careers. Additional facilities and better marketing opportunities are also needed. Moreover, artists must be able to meet their basic medical, legal, and insurance needs.

OBJECTIVE 1. Increase the Number of Opportunities for Artists to Publish, Exhibit, Distribute, and Perform.

OBJECTIVE 2. Nurture and Promote South Carolina Artists by Developing Opportunities to Enhance and Protect Their Creative Work and Launch Their Careers.

OBJECTIVE 3. Improve the Health, Safety, and Well-Being of Individual Artists by Providing Them Opportunities for Medical, Legal, and Insurance Services.

OBJECTIVE 4. Support South Carolina Presenters and Directors of Alternative Sites, Producing Organizations, Exhibition Spaces, and Appropriate Retail Outlets in Their Efforts to Present and Exhibit New Works.

OBJECTIVE 5. Support the Creation of New Works in All Art Forms, Including Collaborative Cross-Discipline Efforts and Experimental Projects.

ARTS EDUCATION

Arts Education is an essential ingredient in a complete education. According to the Southern Arts Federation, arts education "provides a competitive edge for successful education reform, engages students in individual and group creativity, problem-solving, performance, and appreciation of cultural diversity, and helps us understand the world around us." One of the marks of a truly educated person is a love, understanding, and appreciation of a wide range of artistic expression.

OBJECTIVE 6. Continue to Work Toward Insuring That Basic Arts Education Is Mandatory for All Students From Kindergarten Through College in the Fields of Dance, Music, Theatre, Visual Arts/Design/Crafts, Media, and Literary Arts.

OBJECTIVE 7. Develop Partnerships for Arts Education With Such Entities As Schools, Arts Organizations, Government Agencies, Businesses, Not-for-Profit Groups, and Individual Artists.

OBJECTIVE 8. Develop Certification Programs in Each of the Arts.

COMMUNITY DEVELOPMENT

If the arts are to proliferate, communities must get involved, and strong arts organizations that reflect the community's diver-

"Artists uplift the intellectual quality of the state."

Fred R. Sheheen
Commissioner, SC Commission on Higher Education

"The arts are good politics and good business."

Mayor Betty Jo Rhea
Rock Hill

sity in board composition, staffing, and membership are vital. For years, artists reached new audiences through the usual routes of community museums, festivals, and libraries. Today, however, in order to make quality arts experiences available to everyone, artists and arts personnel must go outside regular channels and begin reaching out to Chambers of Commerce, businesses, downtown development councils, and other such groups. These groups can spread the word that the arts are an increasingly important way to improve a community's economy and quality of life.

Companies want to locate in states, cities, and towns that have a thriving arts and cultural component.

OBJECTIVE 9. Increase Awareness of the Positive Impact That the Arts and Culture Have on Economic Development.

OBJECTIVE 10. Make the Arts a More Vital Component of Economic Development in South Carolina.

OBJECTIVE 11. Promote More Partnerships Between Business and the Arts.

OBJECTIVE 12. Ensure That Every Community Provides Culturally-Diverse Arts Experiences and Arts Education for All Age Groups.

OBJECTIVE 13. Encourage and Develop Stable Arts Organizations That Support and Enable Artistic Expression and Experiences.

Cultural Diversity

South Carolina is a culturally and ethnically-diverse state. Our cultural roots are enriched by diverse influences that include Native American, English, French, Spanish, African, German, Scots-Irish, and Welsh. In more recent times, Asian and Hispanic influences have also been felt. It is important for our art to reflect these culturally diverse roots. The arts community should seek out and support more rural and more ethnically-diverse artists.

OBJECTIVE 14. Encourage People and Organizations That Traditionally Support the Arts to Be More Inclusive About What is Considered to Be "Art."

OBJECTIVE 15. Ensure That Arts Organizations in South Carolina Reflect Cultural and Ethnic Diversity in Terms of Board and Committee Composition, Staffing, Membership, Programming, and Audiences.

OBJECTIVE 16. Document, Preserve, and Present Culturally Diverse Art, Both Traditional and Contemporary.

Audience Development

South Carolinians like the arts. They believe that quality arts events are important, and they attend arts events. There is room for improvement in our state, though, particularly when the Harris Poll indicates that nationally, more people attend arts events than sporting events. Arts programs and services should be designed to broaden participation in the arts by various groups including people living in rural areas.

OBJECTIVE 17. Encourage Participation in the Arts by Special Populations (including disabled, sick, incarcerated citizens, etc.), and Make Programs Accessible to These Groups.

OBJECTIVE 18. Encourage the Development of Innovative Marketing and Programming Approaches That Address the Changing Demands of Potential Arts Audiences.

OBJECTIVE 19. Increase Public Understanding of the Arts and the Artistic Process So As to Enlarge Arts Audiences.

Communication - Networking - Information

Artists and arts organizations are requesting more resource information to energize the arts and help them in their work. Resource-sharing stretches limited resources, and information-sharing multiplies opportunities. Better communication helps increase the number of innovative projects. If more people are aware of the pleasures - and the benefits - that the arts bring, there will be more support.

OBJECTIVE 20. Provide for the Exchange of More Accurate, Up-to-Date Information About the Arts and Issues Affecting the Arts.

OBJECTIVE 21. Encourage and Develop Comprehensive Arts Coverage, Dynamic Arts Criticism, and Vigorous Public Dialogue.

OBJECTIVE 22. Stimulate Creative, Collaborative Networking and Information Exchange, and Provide Opportunities - Both Within and Across Discipline Boundaries - for Partnerships Throughout the Arts Community and with Related State, Regional, and National Groups and Agencies.

Leadership

In any field, exceptional leadership is needed to achieve exceptional results. The arts are no exception. Far-sighted leaders must keep the arts at the forefront of local, state, regional and national legislative, administrative, and economic agendas.

OBJECTIVE 23. Arts Leaders Should Anticipate and Influence Future Technological, Economic, Physical, Social, Political, and Cultural Changes That May Affect the Arts.

OBJECTIVE 24. Influence Public Policy In Support of the Arts, and Encourage Continued Support of the Arts by Federal, State, and Local Governments.

OBJECTIVE 25. Strengthen South Carolina's Position as a Regional and National Leader in the Arts.

"The arts are important to South Carolina. They must continue to thrive, even in recessionary times. Legislators listen to constituents. We want to know what is important to you. Make your appreciation for the arts visible to your legislators. It makes a difference."

Representative Jean Harris
Chairman, Joint Legislative Committee on Cultural Affairs

"'Canvas' Of The People" Research

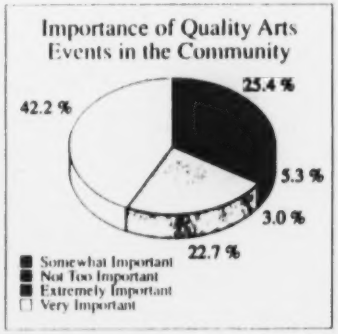
This vision of where we want the arts in our state to be in ten years is based, in large part, on the South Carolina Arts Commission's fourth "'Canvas' of the People," completed in 1992.

The "'Canvas' of the People" is a comprehensive statewide planning process designed to help the Arts Commission assess the needs of its constituents and set priorities for future programming.

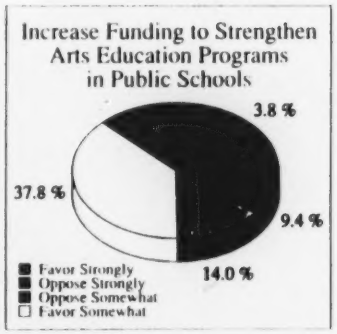
The latest canvas began in Spring 1991 with four types of research: a telephone survey of the general public; an "environmental scan" to identify and evaluate external trends that will impact the arts; questionnaires mailed to artists, arts organizations, and community organizations; and one-on-one interviews with 30 leaders in business, government, education, and the community.

I. Telephone Opinion Survey

The telephone survey was conducted by professional interviewers from the Institute of Public Affairs at the University of South Carolina in April 1991. Some 843 residents of South Carolina aged 18 or older were randomly chosen and interviewed. The data were weighted to correct any potential biases in the sample on the basis of age, race, sex, and number of adults in the household.

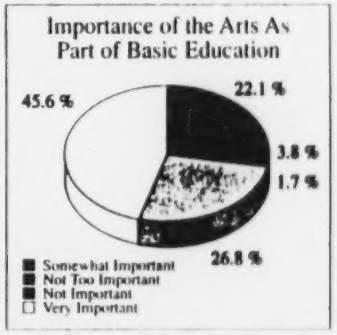


The survey showed that people feel positively about arts-related activities in South Carolina. Over 50 percent of the state's adult residents attended at least one arts event or exhibit during the previous 12 months. Those with higher education and income levels attended such events even more frequently.



90.3% believed quality arts events in the community were important.

Over 90 percent of the respondents felt it important to have quality arts events available in their community, and 94.5 percent also felt education in the arts should be part of a child's basic education.



The public in South Carolina also supports funding for the arts. Over 76 percent support an increase in funding to strengthen arts education programs in the state's public schools. Greatest support for funding for arts activities was found among African-American respondents.

II. Environmental Scan and Needs Assessment

Two sessions were held to identify and evaluate external trends expected to have an impact on the arts. Dr. Holley H. Ulbrich,

94.5% responded that the arts were an important part of basic education.

alumni professor of economics at Clemson University, led both sessions. At the first session in June 1991, 25 SCAC staff and Commission members took part. At the second session in July, 26 Steering Committee members participated.

Nine trends emerged as the most important issues for the arts over the next decade.

The first four trends are viewed as threats to the arts:

1. **The funding crunch, both public and private.** Tight budgets will be a reality for the next 10 years, so arts organizations must educate the public about the ability of the arts to have an impact on the quality of life, on economic development, and on social issues.
2. **Censorship and social conservatism.** This trend is likely to result in less support for "cutting edge" or risky art, a further deterioration of the cultural climate, and a decrease in financial support for all the arts, particularly experimental art.
3. **Decreased spending on arts participation.** Less discretionary income means that fewer people will buy tickets to arts events or purchase art. The arts community must aim to attract more tourists and more economic development to the state to help offset the decreased spending by South Carolinians.
4. **The AIDS crisis.** This crisis is draining the arts community of artists and creative energy. The arts community must support an even distribution of funds for AIDS research, education, and medical expenses; educate young people to opportunities in the arts; increase exposure to issues relating to alternative lifestyles; aggressively warn artists to stay away from drugs, and encourage greater compassion toward AIDS victims and their families.

Trends #5 and #6 are viewed as opportunities for the arts:

5. **The influx of retirees to South Carolina.** The arts community must make a greater effort to offer a mix of programs that will appeal to all age levels, including older people.
   Retirees bring time, discretionary income, experience and an established pattern of participation to the arts. This is a resource that must be tapped.
6. **Tourism.** South Carolina is becoming more of a mecca for tourists. Additional arts facilities are needed in areas where tourists visit. The arts community should also build alliances with the economic development and tourism communities, because everyone will benefit.

The final three trends are viewed as challenges that must be met:

7. **The need to respond to cultural diversity.** A growing awareness of our diverse population means the arts community needs to appeal to this wider audience, broaden arts education to reflect more diversity, involve the entire range of cultural constituents in more than token ways, and identify newcomers and help them mainstream into established groups.
8. **More high tech, "canned" entertainment at the expense of traditional and more participatory art.** Increasingly, the traditional arts are competing with the mass media, such as Nintendo games. The arts community must take advantage of new entertainment technology in a proactive way. Promoting the local film and media industry, and linking arts education to community resources and events, are two ways to do this.
9. **The media.** The print and electronic media can be either adversary or ally in addressing all of these threats, opportunities, and challenges. The media can generate support or opposition, provide positive exposure or stir up controversy,

perpetuate erroneous stereotypes or promote widespread education. The arts community should work with the media to increase positive exposure.

III. Mailed Questionnaires

Surveys were mailed to 333 arts organizations, 6,000 artists, and 750 non-arts community organizations. Response rates were approximately 60 percent, 3 percent, and 20 percent, respectively.

The respondents from the arts organizations expressed a wide diversity of needs that reflected their different missions, although more grant assistance and more arts programs were far and away the top two. Additional funding (via grants and fellowships) and more artist-in-education programs were the top needs expressed by the artists who responded to the questionnaire. Few of the community non-arts organizations responding (parks, etc.) were aware of the services provided by the South Carolina Arts Commission, but many were interested in learning more about arts opportunities.

IV. Leader Interviews

The South Carolina Arts Commission during Spring 1991 conducted one-on-one interviews with 30 individual leaders in business, government, education, and the community. Included were mayors, state agency heads, corporate executives, and media representatives. Each one is a marvelous resource for the state, and each interviewee indicated that he or she is supportive of the arts.

Business leaders said they support the arts because it is good for business and for the community in which they live; it promotes well-rounded employees; it affects the community's perception of the company; and it offers good visibility to the company. In short, they said, the arts are good politics and good business.

Most of the leaders - in business, government, education, and the community - said they would like to be more involved in developing and promoting the arts in South Carolina.

The ABC (Arts in the Basic Curriculum) Program was uniformly praised by the interviewees, with some calling it a "brilliant" concept that sets South Carolina apart from the other 49. Agreement about the value of the ABC Program was solid, and is a potent jumping-off point for recruiting a broad-based reservoir of active arts advocates across the state.

The South Carolina Arts Commission has a golden opportunity to be a powerful catalyst among many constituencies for the arts and a respected "public voice" for the further development of the arts at all levels of society in South Carolina, many of the leaders agreed.

The arts, these leaders added, are basic to educational development; have an important role to play in broad-range community development plans; can help with economic development in rural areas; and can engender healthier race relations as we celebrate our aesthetic similarities as well as our differences.

'CANVAS' STRATEGIES

The following strategies are ways in which the 25 priorities ("objectives") identified during the 1992 "'Canvas' of the People" can be implemented. Over the next 10 years, the South Carolina Arts Commission will be inviting a variety of groups and entities to help us implement these suggested strategies.

ARTIST DEVELOPMENT

OBJECTIVE 1. Increase the Number of Opportunities for Artists to Publish, Exhibit, Distribute, and Perform.

Suggested Strategies:

- Assist South Carolina artists to develop markets outside our state.
- Encourage the development of alternative presentation spaces in South Carolina for all art forms.
- Encourage outlets for artists that address cultural diversity in sensitive, non-exploitative ways.
- Encourage South Carolina arts organizations to expand exhibition and performance opportunities for South Carolina artists.
- Establish an international arts program to promote South Carolina artists and global artistic awareness.
- Establish retail centers for South Carolina-produced arts and crafts in several locations around the state.
- Help communities develop subsidized artist studios in downtown locations, community centers, and ethnic neighborhoods.
- Provide additional incentives for culturally-diverse artists to publish, exhibit, distribute, or perform.
- Provide additional incentives for sponsors to present South Carolina artists and/or their work.
- Study the feasibility of creating a State Folk Arts Center to educate the public about folk arts and provide an outlet for indigenous art.
- Support culturally-diverse grassroots heritage festivals as an outlet for artists.
- Work with the Department of Parks, Recreation and Tourism to appoint a Joint Task Force to identify strategies to provide more outlets for South Carolina artists in conjunction with the state's tourism industry.
- Work with local arts agencies to develop local opportunities for artists.
- Work with the Southern Arts Federation to increase market opportunities for South Carolina artists throughout the South.

OBJECTIVE 2. Nurture and Promote South Carolina Artists by Developing Opportunities to Enhance and Protect Their Creative Work and Launch Their Careers.

Suggested Strategies:

- Create links with regional, national, and international arts organizations and institutions.
- Develop, identify, and increase corporate, private, and public financial support for South Carolina artists.
- Encourage legislation and public policy that assist freedom of artistic expression and protect artists' rights.
- Encourage local arts organizations to develop programs and services that help local artists expand their careers.
- Encourage local governments and businesses to establish "Percent for Art" Programs and purchase contemporary art.
- Encourage organizations to identify, nurture, and employ disabled artists.
- Encourage the State Film Office to help South Carolina media artists with their film projects.
- Help develop artist apprenticeship and mentor programs.
- Help the State Film Office connect South Carolina media artists, actors, and technicians with commercial productions.

Increase backing for arts organizations that support individual South Carolina artists.

Increase the number of fellowship opportunities that recognize and support South Carolina artists.

Produce guides for artist development that help the entire range of South Carolina artists know how to access resources and market their talents.

Provide more opportunities for South Carolina artists to receive professional training.

Provide opportunities for South Carolina artists to have creative time in retreat settings.

Study the feasibility of expanding the state folk arts program.

OBJECTIVE 3. Improve the Health, Safety, and Well-Being of Individual Artists by Providing Them Opportunities for Medical, Legal, and Insurance Services.

Suggested Strategies:

Encourage the boards of arts organizations to provide adequate pay and benefits to artists and arts administrators.

Investigate and then provide information about health insurance for individual artists and small arts organizations.

Consider asking professional attorney and accountant organizations to provide free or reduced fee services to artists and arts organizations.

Provide guidelines and standards for insuring the health and well-being of dancers, students, and dance teachers.

Spread the word about health hazards related to certain art materials.

Support initiatives to educate the public about the dangers of AIDS and the need for a cure.

OBJECTIVE 4. Support South Carolina Presenters and Directors of Alternative Sites, Producing Organizations, Exhibition Spaces, and Appropriate Retail Outlets in Their Efforts to Present and Exhibit New Works.

Suggested Strategies:

Encourage audience education (before, during, and after) as an integral part of exhibiting New Works.

Provide incentives and increased funding opportunities for non-profit spaces, arts organizations, and presenters to exhibit, present, and acquire New Works.

Support and assist in creating new forums to exhibit New Works (alternatives spaces, series, etc.).

OBJECTIVE 5. Support the Creation of New Works in All Art Forms, Including Collaborative Cross-Discipline Efforts and Experimental Projects.

Suggested Strategies:

Develop funding incentives to commission New Works that respond to particular needs or conditions of communities where they will be shown, and involve these communities in educational activities about those works.

Encourage South Carolina arts organizations/non-profit spaces/presenters to jointly commission and present New Works.

Establish a partnership with the New Forms Regional Artists Initiated Grants Program (administered by Alternate Roots) to provide funds for awards through this program.

Expand the "New Works" grant category to include all arts disciplines so that presenters will be eligible to apply and South Carolina artists will be eligible to receive commissions.

Facilitate networking among artists and presenters interested in collaborative arts productions/projects.

Provide funding incentives that encourage collaboration among artists and among arts organizations.

Support and develop opportunities for artists to "try out" New Works, such as reading orchestras, reading theatres, experimental galleries, and so on.

"The arts are basic to educational development."

Dr. Thomas Kerns
District Superintendent,
Greenville County School

Work with the legislature and other governing bodies to ensure that laws and policies related to arts production protects artists' aesthetic choices and methods of execution and presentation, and are not restrictive as to the definition of "art."

Arts Education

OBJECTIVE 6. Continue to Work Toward Insuring That Basic Arts Education Is Mandatory for All Students From Kindergarten Through College in Dance, Music, Theatre, Visual Arts/Design/Crafts, Media, and Literary Arts.

Suggested Strategies:

- Develop arts curricula and text materials that address the full range of cultural diversity - in the state, the nation, and the world.
- Develop teacher training and certification programs in all arts disciplines so that current and future educators will be prepared to teach expanded, culturally-diverse arts programs.
- Encourage school districts, the State Department of Education, and the legislature to equalize arts programming and funding to provide the highest quality arts education for all students in the state.
- Establish arts requirements in the core curriculum for the general college student to help develop his/her interest in, and understanding of, the role played by the arts in everyday life.
- Expand the Target 2000 Arts Education Program to support development and implementation of comprehensive arts curricula in all South Carolina public schools.
- Work with the State Department of Education, classroom teachers, and publishers to include study of the arts in such appropriate school subjects as history, social studies, and language arts.

OBJECTIVE 7. Develop Partnerships for Arts Education with Such Entities As Schools, Arts Organizations, Government Agencies, Businesses, Not for Profit Groups, and Individual Artists.

Suggested Strategies:

- Educate the public and civic leaders about design arts by providing examples of excellence.
- Explore the development of a South Carolina Business Committee for the Arts to support arts education.
- Expand the ABC coalition at the local level in order to implement the ABC Plan statewide.
- Have local arts agencies/organizations increase their involvement in schools and community arts education by providing supplementary arts instruction and activities, serving as local arts resource "clearing houses," being advocates for arts education, and sponsoring more performances and exhibitions.
- Increase early involvement of school administrators and non arts teachers in the development of school arts programs.
- Increase opportunities for designers to meet and learn from one another and communicate with the public.
- Involve parents and parent organizations in active efforts to support and improve arts education.
- Whenever possible, have performances, residencies, exhibitions, and other arts events for students jointly planned by arts organizations/artists and host educators to ensure high artistic quality and significant educational value.
- Work with social and human service organizations to make arts education programs more accessible for students with special needs.

OBJECTIVE 8. Develop Certification Programs in Each of the Arts.

Suggested Strategies:

- Continue ABC advocacy and cooperative planning for certi

fication with the South Carolina Department of Education.

Develop technical resources to help school administrators recruit, hire, and manage well-qualified arts educators.

Encourage colleges and universities to restructure existing arts education degree programs to reflect curriculum frameworks mandated by the State Department of Education. Coordinate efforts to develop new degree programs that ensure quality and avoid duplication.

Involve highly qualified arts professionals and professional organizations in developing certification standards for all arts disciplines.

Set certification standards for South Carolina arts teachers that are equal to, or higher than, national norms.

Study certification models (national and international) in disciplines for which no certification currently is offered in South Carolina.

Community Development

OBJECTIVE 9. Increase Awareness of the Positive Impact That the Arts and Culture Have on Economic Development.

Suggested Strategies:

Assist local arts agencies in conducting local arts economic impact studies, perhaps with the help of nearby college economic departments.

Encourage communities to produce visual simulation techniques and other analytical methods that encourage citizens and elected officials to develop more livable and culturally-diverse communities.

Have an annual "Arts Day" to inform members of the General Assembly about the economic impact of the arts.

Present awards and recognition for rural cultural development programs that aid economic development.

Promote cultural tourism, cultural planning, and cultural events as valuable components of community development.

Publicize the results of the economic impact study of the cultural industry at statewide conferences, in publications, and on television.

Update periodically, and publicize the results, of the 1987 impact study of the cultural industry on the South Carolina economy.

Work with local arts organizations to disseminate the results of local economic impact studies to local governments, chambers of commerce, and other non-arts organizations.

OBJECTIVE 10. Make the Arts a More Vital Component of Economic Development in South Carolina.

Suggested Strategies:

Conduct workshops and training sessions and devise techniques to help communities produce their own "vision" for the future.

Encourage arts representation on local development boards.

Encourage partnerships with local, state, and regional organizations involved in tourism, economic development, preservation, and recreation.

Expand the role of design arts in creating communities of distinction.

Expand the role of the State Film Office as an art-related economic development entity.

Expand the cultural tourism industry by developing cooperative programs with the Department of Parks, Recreation and Tourism and other tourism organizations.

Help state and local development boards use the arts as a recruitment asset.

Make arts organizations/ facilities an anchor in community economic development plans.

Secure an assigned seat for an arts representative on the State Development Board.

"The arts should be a part of every student's life because they affect the quality of life."

John Palms
President, University of South Carolina

"Arts are lost if business doesn't support them."

Frank E. Lucas
Chairman, LS3P Architects Limited

OBJECTIVE 11. Promote More Partnerships Between Business and the Arts.

Suggested Strategies:

- Develop and publicize successful business-and-the-arts partnerships.
- Develop incentives that will promote collaborative projects with businesses.
- Encourage businesses to be creative patrons to help the artist with his or her needs.
- Encourage businesses to enhance their corporate image by supporting the arts, including local artistic culture.
- Encourage businesses to support the arts by means of financial contributions, executive loan programs, and participating on boards and committees.
- Encourage businesses to develop arts activities that enhance their employees' personal morale and effectiveness.
- Encourage businesses to build corporate art collections.
- Establish close ties among artists, arts organizations, and the private sector to develop and implement mutually beneficial projects.
- Expand the educational efforts of the South Carolina Arts Foundation and local arts groups to promote business involvement in the arts.
- Identify businesses in South Carolina willing to use designated spaces for exhibitions/performances/presentations.
- Identify untapped sources of corporate, foundation, and individual support for the arts.
- Investigate the development of a South Carolina Business Committee for the Arts.
- Recognize the significant contributions to the arts by corporations, foundations, and individuals.

OBJECTIVE 12. Ensure That Every Community Provides Culturally Diverse Arts Experiences and Arts Education for All Age Groups.

Suggested Strategies:

- Develop community events that celebrate the arts as expressions of particular cultural groups, occupations, and lifestyles.
- Develop programs to educate the public about design issues in the community.
- Encourage long-term artist residencies in rural communities, and involve the local community in producing a variety of arts experiences.
- Expand the cultural component of all city and county Parks and Recreation programs.
- Help local arts councils develop community cultural plans.
- Promote South Carolina's rural communities as desirable living environments for artists.
- Provide opportunities for communities to understand the value of arts.
- Provide incentives to arts organizations to develop innovative arts education programs for adults.
- Strengthen the capacity of the SCAC to work on site with all counties to ensure the development and stabilization of local arts organizations.

OBJECTIVE 13. Encourage and Develop Stable Arts Organizations That Support and Enable Artistic Expression and Experiences.

Suggested Strategies:

- Create or replicate innovative solutions to problems facing arts organizations.
- Encourage arts institutions and professionals in South Carolina to adopt codes of ethics.
- Encourage arts organizations to network statewide, regionally, and nationally through service organizations.
- Encourage the boards of arts organizations to provide adequate pay and benefits for their staffs.
- Encourage the development of statewide service organizations.

Encourage South Carolina arts organizations to reflect their community's diversity in board/committee composition, staffing, and membership.

Expand the number of funding opportunities available to develop and stabilize arts organizations.

Help arts organizations develop long-range plans.

Help arts organizations expand their base of support.

Identify potential leaders among underrepresented constituencies, and develop pathways to board, committee, and staff leadership in arts organizations for these people.

Provide workshops and funding to develop arts organizations, staffs, and boards of directors.

Strengthen SCAC's capacity to work with arts organizations to ensure their development and long term stability.

Work with professional associations to provide "pro bono" services to arts organizations.

CULTURAL DIVERSITY

OBJECTIVE 14. Encourage People and Organizations That Traditionally Support the Arts to Be More Inclusive About What Is Considered to Be "Art."

Suggested Strategies:

Encourage arts institutions and museums to exhibit indigenous examples of South Carolina culture.

Ensure that South Carolina Arts Commission policies and procedures recognize the importance of culturally diverse standards.

Work with the South Carolina Federation of Museums on continuing to reflect cultural diversity in their exhibit planning.

OBJECTIVE 15. Ensure That Arts Organizations in South Carolina Reflect Cultural and Ethnic Diversity in Terms of Committee Composition, Staffing, Membership, Programming, and Audiences.

Suggested Strategies:

Assist arts organizations to identify and promote diverse arts traditions in their communities.

Assist state and local organizations to develop plans that effectively address cultural diversity issues.

Encourage arts organizations to develop initiatives for culturally diverse/ethnic artists.

Identify leaders in the area of cultural diversity to serve as board members for arts organizations developing new initiatives.

Work toward fully integrated audiences for all programs.

Work with arts educators to develop curricula that reflect both community and global cultural diversity.

OBJECTIVE 16. Document, Preserve, and Present Culturally-Diverse Art, Both Traditional and Contemporary.

Suggested Strategies:

Collect and preserve documentation of traditional art forms and make such information accessible to a broad range of users.

Develop training for people to document their own art forms in their communities.

Encourage the use of folk arts and scholars in schools, and help schools locate qualified individuals to participate in their programs.

Help communities better understand how issues of livability and design quality relate to the heritage and history of South Carolina communities.

Identify areas of South Carolina's diverse heritage and expressive traditions that have been overlooked, and encourage comprehensive documentation.

"The arts are strong economic factors in South Carolina."

Robert Thompson
Vice President, Springs Industries

*"Few things lend themselves better to a consideration of who we are, of what it means to be human, of what we hope to be, of what we are becoming - than the arts. **Everyone** can meet on the common ground afforded by the arts, and in an increasingly fragmented, divided, diverse society, we need all the common ground we can get."*

Robert E. Howard
Senior Vice president, NationsBank Trust

Identify and pursue funding sources for documentation, preservation, and presentation of traditional art forms.
Provide professional technical assistance, research, and documentation of traditional, culturally-diverse art forms.
Support projects that document, preserve, and present South Carolina's multi-cultural heritage.

AUDIENCE DEVELOPMENT

OBJECTIVE 17. Encourage Participation in the Arts by Special Populations (including disabled, sick, incarcerated citizens, etc.), and Make Programs Accessible to These Groups.

Suggested Strategies:

Attend human service conferences to increase awareness of the role the arts play in meeting human services goals.
Develop ways to provide arts services to human services clients who are confined or restricted.
Help local social and human services organizations become more aware of available arts resources. Encourage their participation.
Identify targeted populations with the help of experts at human services organizations, and develop marketing strategies to encourage their partnership.
Provide incentives and encourage exhibitions and performances that meet the unique needs of special audiences.
Provide grants to help arts organizations make facilities and programs accessible to special populations.
Remove physical and social barriers to participation.
Work with human services agencies to make arts events more accessible to the disabled.
Work with school districts to include all special populations in arts programs.

OBJECTIVE 18. Encourage the Development of Innovative Marketing and Programming Approaches That Address the Changing Demands of Potential Arts Audiences.

Suggested Strategies:

Develop incentives that will promote collaborative projects.
Develop marketing strategies to increase the arts participation of growing groups such as retirees and tourists.
Distribute information on local arts events to convention/visitor bureaus and welcome centers.
Diversify program offerings to appeal to the community's multi-cultural and socio-economic makeup.
Encourage arts organizations to conduct market research studies to benefit their organizations and other regional groups.
Encourage coalition projects that showcase multiple groups.
Encourage organizations receiving SCAC funding to have marketing and distribution plans.
Find ways to use high-tech, at-home entertainment to expand arts audiences.
Help develop marketing plans that are responsive to the needs of rural communities.
Help local arts agencies facilitate joint planning and publicity for community arts events.
Provide training in audience development for arts organizations.

OBJECTIVE 19. Increase Public Understanding of the Arts and the Artistic Process So As to Enlarge Arts Audiences.

Suggested Strategies:

Develop innovative ways to help the public learn about art and interact with artists.
Encourage community and civic groups to include the arts in their informational programs.

Encourage presenters and arts organizations to include educational activities as an integral part of their presentations.
Encourage the media to cover the arts in an interesting, informative way.
Produce materials with local and state agencies that will educate the public about South Carolina artists and arts institutions.
Work with S.C. Educational Television to produce a series of public service announcements about South Carolina artists and arts organizations, their works and process.

COMMUNICATION - NETWORKING/ INFORMATION

OBJECTIVE 20. Provide for the Exchange of More Accurate, Up-to-Date Information About the Arts and Issues Affecting the Arts.

Suggested Strategies:

Analyze and report statistical information.
Compile lists of published resources.
Develop a computer bulletin board on the arts.
Establish an ongoing data base resource bank.
Expand the use of computer technology to meet information needs.
Provide access to information about national trends and activities.
Provide technical assistance through on site information exchange.
Provide technical assistance for marketing and promotion.
Publish a directory that shows the results of successful urban design and community planning in the state.
Research and identify professional designers, organizations, and programs throughout the state.
Research and develop solutions to specific problems.
Respond to surveys and requests for information.
Systematize the collection, processing, and dissemination of information.

OBJECTIVE 21. Encourage and Develop Comprehensive Arts Coverage, Dynamic Arts Criticism, and Vigorous Public Dialogue.

Suggested Strategies:

Consult with artists and organizations about producing and distributing print articles, news releases, and other promotional strategies.
Develop programs in arts criticism.
Develop television as an outlet for artists' work.
Establish strong relationships with state, regional, and national public and commercial media.
Generate statewide and national press releases.
Improve distribution of ARTIFACTS.
Provide incentives to encourage critical thinking and writing about the arts, as well as high-caliber radio and television programming on the arts.
Publicize artists and arts activities in South Carolina via print and electronic media and public presentation.
Study the feasibility of ties to S.C. Educational Television's proposed 20-channel system.
Use effective public relations, news coverage, newsletters, and direct mail to inform artists, arts administrators, politicians, business leaders, and educators about arts happenings.
Work for high-quality arts programs on public television and public radio.

OBJECTIVE 22. Stimulate Creative, Collaborative Networking and Information Exchange, and Provide Opportunities - Both Within and Across Discipline Boundaries - for Partnerships Throughout the Arts Community and with Related State, Regional, and National Groups and Agencies.

"The South Carolina Arts Commission should position itself to become a viable arts information base for institutions and the general public."

Peter Mitchell
President, Columbia College

"The South Carolina Arts Commission is at the point of a golden opportunity to be a powerful catalyst among many constituencies and a respected public voice for the further development of the arts."

Zane Knauss
Arts Consultant

Suggested Strategies:

- Conduct public forums around the state to discuss new initiatives and statewide needs and issues. Use the results as planning information.
- Continue SCAC's membership and active participation in the Southern Arts Federation.
- Encourage partnerships to develop creative approaches for reaching traditionally underserved and underrepresented artists and audiences.
- Encourage SCAC staff, Commissioners, and panelists to serve as board members, panelists, and jurors for regional and national organizations.
- Encourage the representation of South Carolina artists and organizations on state, regional, and national boards.
- Establish active, direct links with related state agencies to discuss mutual problems and plans.
- Hold small group conferences and training opportunities to encourage artists and arts organizations to share information and resources.
- Maintain relationships with former Commissioners.

LEADERSHIP

OBJECTIVE 23. Arts Leaders Should Anticipate and Influence Future Technological, Economic, Physical, Social, Political, and Cultural Changes That May Affect the Arts.

Suggested Strategies:

- Assume a leadership role in planning for future changes in the 1992-2002 State Arts Plan.
- Collaborate with traditional and non-traditional state, regional, national, and international partners to establish ongoing dialogues.
- Develop a process among all partners to monitor and implement the 1992-2002 State Arts Plan.
- Develop the organizational capacity to locate and analyze information that will affect the future development of the arts in South Carolina.
- Encourage leadership development within the entire range of South Carolina cultural communities.
- Impact the future design of South Carolina buildings, streets, and other construction through Design Arts Initiatives.
- Position South Carolina's arts organizations and artists for advancement by monitoring, interpreting, and forecasting regional, national, and international issues, trends, and developments affecting the arts.

OBJECTIVE 24. Influence Public Policy in Support of the Arts, and Encourage Continued Support of the Arts by Federal, State, and Local Governments.

Suggested Strategies:

- Advocate more public support for art and artists.
- Advocate the value of art in society and in the Basic Curriculum of Education programs.
- Obtain more financial support from the state and the National Endowment for the Arts to provide grants to South Carolina artists and organizations.
- Provide leadership among state agencies to advance the role of design quality statewide.
- Work closely with legislators and state agencies to ensure that the arts are included in the development of state policies and programs that affect the quality of life in South Carolina.

OBJECTIVE 25. Strengthen South Carolina's Position as a Regional and National Leader in the Arts.

Suggested Strategies:

- Continue to develop and promote arts initiatives in South Carolina that can serve as national models.
- Enhance South Carolina's image by promoting the state's nationally-known arts programs, artists, institutions, and festivals.

42

Help arts professionals in South Carolina provide service and leadership to regional and national organizations.

Link up with the State Department of Education and other organizations to expand South Carolina's leadership role in arts education reform.

Promote South Carolina as a site for nationally recognized conferences and arts events.

"An investment in the arts is an investment in a good economic future for South Carolina."

Charles A. Bundy
President, Springs Foundation, Inc.

History Of The South Carolina Arts Commission

Before World War II, cultural and artistic activities lagged throughout much of the United States. But as income and education levels rose in the late 1940s and early 1950s, cultural and artistic activities proliferated, and federal officials began discussing options for a national program to support the arts.

President John F. Kennedy, who with his wife Jacqueline was an enthusiastic supporter of the arts, issued an Executive Order in June 1963 to create a Federal Advisory Council on the Arts. After the young President's assassination five months later, President Lyndon Johnson took up the arts mantle and sent to Congress a bill offering federal grant support to cultural institutions in both the arts and the humanities. The bill was signed on Sept. 29, 1965, and the National Endowment for the Arts (NEA) was born.

In one of its first acts, the NEA provided grants to the states to study how they could best encourage the arts. A year-long survey of South Carolina's cultural assets and potential was conducted in 1966.

On June 7, 1967, Governor Robert E. McNair signed legislation creating the South Carolina Arts Commission (SCAC). Two months later, two large, empty rooms at 1001 Main Street in Columbia became the first home of the Arts Commission, now an official state agency. David C. Sennema became the SCAC's first executive director, Marvin D. Trapp the first chairman.

The original mission of the South Carolina Arts Commission was straightforward and far-reaching: to promote and develop all the arts for all the people in the state. As an early SCAC annual report put it, quoting an address by then-President Richard Nixon in May 1971 to the Associated Councils of the Arts Conference: "The engineers and scientists can take us to the moon, but we need the poet or the painter to take us to the heights of understanding and perception...We need the musicians and the dancer and the film-maker to bring beauty and meaning to our lives."

Only Spartanburg County boasted a local arts council when the South Carolina Arts Commission was created 25 years ago. Today, South Carolina has more than four dozen arts councils.

SCAC's first long-range plan was presented in 1969. The program priorities put forth in that remarkably prescient document included arts in education, touring arts programs, and statewide awards for excellence in the arts. Of the 22 possible initiatives enunciated in that early report, many have been realized, including the State Arts Collection, the Verner Awards for excellence in the arts, artists-in-residence in the schools, the Governor's School for the Arts, and the Arts and Crafts trucks.

In 1971, Executive Director David Sennema resigned to accept a position with the National Endowment for the Arts. He was succeeded by Wesley O. Brustad. "Our goal," Brustad said at the time, "is to provide every person in the state of South Carolina with the opportunity to share in an arts activity, either as a member of an audience or as an active participant."

The 1970s saw explosive growth in the state's arts programs, as the Arts-in-Education Division inaugurated such programs as an In-Residence Performing Arts Program that attracted nationwide attention; TAP (Total Arts Program), an intensive, arts-in-education program in Lancaster County and Chester and Fort Mill Townships; and the Arts-in-Motion Program (AIM), a community arts program that encouraged more positive cross-cultural communications between whites and African-Americans. The Community Arts Division was also busy, launching the ARTS Truck, the mobile artists' studio serving primarily rural and small-town populations; the Charleston-based Communications Center

for video artists; and the Arts-in-Prisons and Arts-for-Elders Programs. The Professional Arts Development Division likewise initiated many new programs in the '70s, including the official South Carolina State Theater, later called Stage South; the Jazz Residency Program; the Dance Touring Program; and the Young Filmmakers Festival.

The Media Arts Center, with the financial help of the National Endowment for the Arts, was created in 1973 to help promote the growth and understanding of media arts in a ten-state Southeastern region. The Media Arts Center, nationally recognized for excellence, today serves artists, students, and the general public in South Carolina and a ten-state Southeastern region through film/video exhibitions, educational programs, equipment access, and technical assistance.

In January 1974, Rick George succeeded Wesley O. Brustad as Executive Director. By fiscal 1974-'75, SCAC programs had reached 40 of the state's 46 counties. One year later, 45 counties had been reached.

In 1976, a mobile Crafts Truck was outfitted and began its first residency. In 1977, the first fellowship grants to artists were approved.

In April 1980, Scott Sanders, former director of the Arts-in-Education Division, was named to succeed Rick George as executive director. George had resigned to become executive director of the Southern Arts Federation.

In 1980, the Arts Commission conducted its first "'Canvas' of the People," a long-range, public planning process that ensures local, state, and federal input in the Commission's future direction. This first 'canvas' concentrated on identifying the needs of each county, and led to the introduction of a regional structure with arts coordinators each assigned to six or seven county regions. The 1980 'canvas' also resulted in three new initiatives: a Rural Arts Program to provide school and community programs to rural counties; an Artist Development Program to provide artist project grants, touring programs, employment/fellowship programs, and skill development workshops; and a Challenge Grant Program to provide grants of state funds for use by local arts organizations to attract new contributions from private or local government sources.

The decade of the '80s was a period of dynamic growth for the SCAC, and two follow-up 'canvases' were completed in 1984 and 1987 to address the Commission's three goals. The SCAC would promote: (1) arts in education; (2) arts in the community; (3) artistic development. The Arts Commission's annual budget grew from $800,000 in 1980 to $4.4 million as it entered the decade of the '90s. Over 50 percent of this amount is awarded annually through matching grants to artists, arts organizations, and schools to support local projects. SCAC grants totalling $2.3 million in 1990-'91 generated a 3-to-1 match in terms of local funding, or $6.9 million - a total of $9.2 million to support arts initiatives and artists in local communities.

During the 1980s, SCAC programs and grants encouraged the growth of more than 40 arts councils and further development of other arts organizations; development of South Carolina as a second home for Dan Wagoner and Dancers, an internationally-acclaimed modern dance company from New York; and a variety of artist marketing programs, including the South Carolina Community Tour, the South Carolina Readers Circuit, SCAC jurored and invitational art exhibits, visual artist slide registry, and New View, a national teleconference marketing the work of media artists.

One of the most significant events of the late 1980s was the development of South Carolina's Arts in the Basic Curriculum (ABC) Plan, which focuses on the incorporation of the arts as a basic in the curriculum of South Carolina schools. The plan was hailed by the NEA as a national model and resulted in legislation that will establish the arts as a basic component in the curriculum. The ABC Plan inspired the Target 2000 Arts Education legislation and funding to the State Department of Education for annual grants to more than 100 schools/school districts to design and implement an arts curriculum in the areas of music, dance, visual arts, and drama.

During the past 25 years, the South Carolina Arts Commission has advocated and supported a number of major initiatives which significantly advanced the growth of the arts and arts education in South Carolina and created important partnerships for the Commission, including the Joint Legislative Committee on Cultural Affairs, a key backer of arts activities in the state and the successor to the earlier Governor's Task Force on the Arts, chaired by Rep. Harriet Keyserling, D-Beaufort; the Spoleto Festival; the Governor's School for the Arts; the South Carolina Arts Alliance; the South Carolina State Museum with its art exhibition space; the performing arts centers in numerous urban and rural communities; the South Carolina Film Office; and the Artistically Gifted and Talented Program under the auspices of the Education Improvement Act (EIA) and the Target 2000 Arts Education grants.

In 1990, the South Carolina Arts Commission invited the state's cultural and economic development agencies to join together in developing the Cultural Visions for Rural Communities Plan, which encourages partnerships among arts and economic development leaders in rural communities.

In 1991, the SCAC released a Design Arts Plan to improve design excellence in South Carolina. In 1992, the 10-year State Arts Plan - the result of more than a year of collaboration with more than 500 South Carolinians - was issued.

It has been a fruitful 25 years, and now we approach a new century, with new challenges. It is the hope of the South Carolina Arts Commission that this dynamic partnership with South Carolina citizens, government agencies, businesses, schools, artists and arts organizations will continue, strengthen, and deepen. We are confident this will happen, and we eagerly await the challenges that follow.

South Carolina Arts Commissioners

(Past and Present)

John Acorn (Clemson) - 1973-'76
Clarence Addison (Clemson) - 1973-'76
John Baker* (Florence) - 1975-'78
John C. Benz (Columbia) - 1970-'73
Carl Blair (Greenville) - 1987-'93
Betty Jane Bramlett (Spartanburg) - 1977-'80
Kenneth R. Brown (Columbia) - 1976-'79
Reinhardt Brown (Charleston) - 1979-'82
Howard F. Burky (Charleston) - 1971-'73
E. Milby Burton* (Charleston) - 1968-'70
Jess Casey (Rock Hill) - 1967-'69
Charlotte N. Cassels (Aiken) - 1977-'80
C. Will Cole (Aiken) - 1968-'71
John Richard Craft (Columbia) - 1967-'70
Thomas M. Creech (Greenville) - 1980-'83
John Davenport (Greenville) - 1978-'81
Edith M. Davis (Laurens) - 1969-'71
Millie Dent (Spartanburg) - 1989-'95
Marshall Doswell (Rock Hill) - 1985-'88
William S. Dowis, Jr. (Florence) - 1967-'72
James C. Edwards (Charleston) - 1976-'79
Esther B. Ferguson (Columbia) - 1977-'80
Constance Flemming (Lexington) - 1988-'94
Arthur M. Fraser* (Columbia) - 1967-'69
Keller Freeman (Greenville) - 1968-'69
Phyllis Giese (Columbia) - 1971-'74
Donald Gillis* (Columbia) - 1974-'77
Terrell L. Glenn (Columbia) - 1969-'75
Walter M. Hathaway* (Columbia) - 1986-'89
Carlanna Hendrick (Florence) - 1984-'87
Ray Huff (Charleston) - 1986-'89
Henry Janiec (Spartanburg) - 1969-'73
Jean Souther Jones (Campobello) - 1988-'94
Shirley P. Langdon (Aiken) - 1987-'93
Larry Lebby (Columbia) - 1989-'93
Robert E. Marvin (Walterboro) - 1974-'77
Rebecca Mays (Charleston) - 1978-'81
Gwen McCall (Easley) - 1972-'75
Harlan E. McClure (Clemson) - 1967-'70
Steve McCrae, Sr. (Fort Mill) - 1972-'75
Steve McCrae, Jr. (York) - 1979-'85
Richard McMahan (Columbia) - 1978-'81
Hal P. Moore (Columbia) - 1988-'92
Jack A. Morris, Jr. (Greenville) - 1970-'73
James L. Price (Elgin) - 1984-'87
Susan Williamson Ravenel (Charleston) - 1982-'88
Sarah Reese (Greenville) - 1981-'84
David Reid* (Spartanburg) - 1967-'69
Emmett Robinson* (Charleston) - 1967-'68
N. Winfield Sapp (Charleston) - 1979-'82
Patricia Singleton (Conway) - 1980-'83
Douglas A. Smith (Greenville) - 1974-'77
Grace J. Smith (Spartanburg) - 1986-'89
C. Diane Smock (Greenville) - 1985-'88
Alice Stephenson (Columbia) - 1971-'74
Barbara Stine (Charleston) - 1975-'78 and 1981-'84
Frances Stogner (Summerville) - 1989-'92
Samuel J. Tenenbaum (Columbia) - 1979-'85
Betsy S. Terry (Easley) - 1988-'94
Raymond O. Thigpen* (Greenville) - 1969-'71
Josephine Tompkins (Columbia) - 1980-'83
Marvin D. Trapp (Sumter) - 1967-'70
Elsa Turner (Rock Hill) - 1976-'79
Leo F. Twiggs (Orangeburg) - 1970-'73
Lawrence Vanella* (Charleston) - 1975-'78
Mrs. Jack C. Ward (Greenville) - 1967-'68
Franklin West (Florence) - 1973-'76
Genie Wilder (Clinton) - 1981-'84

* denotes deceased

"Canvas" Of The People 1991 Steering Committee

Manuel Alvarez
University of South Carolina School of Music

Anita Ashley
Choreographer

Cassandra I. Baker
Arts Council of Spartanburg

Nancy Basket
Craft Artist

Ben Boozer
S.C. Downtown Development Association

Diane Lee
Anderson County Arts Council

Anthony Campbell
Episcopal Diocese of South Carolina

Katharine Campbell
Katharine Campbell and Company

William Chaiken
S.C. Department of Education

Douglas DeNatale
McKissick Museum -
University of South Carolina

Caroline Ewing
Fluor Daniel

Paul Figueroa
Gibbes Museum of Art

Virginia Grose
South Carolina National Bank

Larry Hembree
Fine Arts Center of Kershaw County

Carlanna Hendrick
Governor's School for Science and Mathematics

Wade Hobgood
School of Visual and Performing Arts
Winthrop College

Tom Johnson
South Caroliniana Library -
University of South Carolina

Milt Kimpson
S.C. Department of Corrections

B. J. Koonce
Spectrum South, Incorporated

Ron Pearson
Koger Center for the Arts

Paul Pushkar*
Design Collaborative

Betty Jo Rhea
Mayor of Rock Hill

Debbie Roland
Calhoun County Museum

Ron Safko
Safko Propst Architect, P.A.

Carol Saunders
Carol Saunders Gallery

Betsy S. Terry
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